

DRAMATIC SKETCHES—No. 2.

The Men in the Files.

The term "Men in the Files" has both a general and a special significance; generally, it includes the entire stage equipment above the ground floor; particularly (and this is the sense in which it is most frequently used), it means that side of the stage only (generally the right or prompt side) from which the curtains and "border" are worked. We shall have in this article more to say of this latter portion of the files, but before proceeding will give a general idea of the whole region.

On a well-proportioned stage the files are hung rather less than half the distance from the floor to the roof. They are light but substantial platforms, built out from the wall of the three closed sides of the stage. The two side platforms naturally accommodate themselves to the size of the proscenium, but that at the back can be built out to suit the will, the only controlling consideration being how much of stage depth shall be dispensed with. This back platform is the studio of the theatre, or, as it is rather practically called, the "paint room." It has a peculiar fitness for this purpose, and is always needed. A frame the width of the stage runs, by means of ropes and counter-weights, in grooved posts, up and down in front of the platform. Upon this frame are set the stretched canvases, and the scene painter can thus approach his work at any degree of nearness to pleasure. The left-hand platform (or ways) supports the lights, and is facing the auditorium; it is put to a variety of uses. The carpenter shop is usually placed here; a huge, unlighted, but indispensable apartment. The rooms containing the wardrobe of the theatre are also most frequently placed at this side of the files. There are also generally here large rooms for the storage of scenery and properties not immediately required.

We come now to our special ground. At first sight it resembles, more than anything else, the deck of a ship. Ropes innombrable stretch obliquely toward the ceiling, secured at their lower ends upon wooden pins. These ropes serve to hold in place the various "border" to work the roller flats, the shades, and sundry other scenic arrangements; and to hold and steady the scenery. For the latter business, especially in large theatres where the curtains are very heavy, extra sized double windlasses are used, and in some cases other windlasses are brought in upon very heavy flat dops. By a "flat" is understood the main scene, occupying the back of the stage, as seen by the spectator. It is made generally in two equal halves, which are pushed on a grooved track, slides meeting in the center of the stage. In this case they are in no way controlled from the files. Sometimes, however, it is more convenient to have the flat painted in a single picture, and mounted like a curtain on a roller. In that case it is worked by the files. The "border" are the narrow strips of hanging scenery arranged to match the successive stage pictures. They are of many sorts, plain sky, clouds, wood, interior, drapery, etc. etc., and their proper working is an important matter, as it must be done in perfect accord with the changes below, or the result is a ludicrous confusion. To have a forest with a kitchen roof, or a grand palace with no roof at all—that is to say, with the blue sky overhead—might tickle some people who have no reverence for anything, but would most assuredly not please the stage-manager. These important adjuncts of the scene have to be changed frequently, and as the files are at some distance from the stage and must work entirely by signals, it follows that they should be thoroughly trustworthy and reliable persons. There is here blind dependence placed in them upon any individuals about the theatre. The prompter is their manager, but he is far away and can only talk to his men through the media of speaking tubes and muffled bells. If they are not attentive to these signals—there is nothing else to warn them, for half the time they cannot see the stage and do not know what is going on thereon—if they are not constantly on the alert, and do not follow orders blindly, implicitly, down goes the show! Scenery mixed up in this manner, and falling and falling at will—most certainly down would come, or up would go, the show. All the grand acting in the world could not save it.

The files are among the most curious of the sights to be found behind the scenes, and the men in the files are among the most eccentric and original characters of that region. Their standard of acting is one of the strangest that we have. We never know it to vary. They praise an actor or a piece not in proportion to the applause excited or money attracted, but for the amount of work exacted from the files. A piece that has one scene set for an act they have a very small opinion of. Richard III they are inclined to rate as the finest play that is, and Shakespeare generally receives their approval; but those Frenchified pieces, Robertsonian dramas, etc., they speak of contemptuously, as showing no variety or originality. Not that they are greedy to work the heavy tragedies either, for you will find them at such times growing at their hard luck, but, like some other folks, when the easy days come they look long back to the times when they had their hands full, and when their province was no light one in the successful performance of a difficult play.

Theatrical people are noted for their clamor. This spirit does not include in one body the whole number of workers. On the contrary, the departments seem instinctively to form clans, armed not only against the outside barbarians, but against each other. Actors form a close corporation, but not closer against mere folks who are not actors than against their more-sore companions, the mechanics, working people, etc., of the stage. The carpenters, etc., form for their own parts close bodies, from which the player is as much excluded as a Common Councilman. The mechanics of the theatre, in fact, rather look down upon the actors. They admit, when put to it, that the player is a kind of necessity, but they are sure that nine-tenths of their importance is dependent upon the unseen brawn and muscle of the stage. So the whole theatre is divided, but no men in it are more thoroughly clamorous than the men in the files. Their isolated position has much to do with this, their peculiar relation to the drama has a good deal, and their (so to speak) life-long connection with their singular posts has most of all. The steadiness with which they work and hold their positions is something remarkable. It requires a singular combination in a man to fit him for this work—great punctuality, regularity, obedience to orders; but when a man once does fit it, the place has a great fascination for him. The actors sit from season to season; the mechanics, although more constant, yet, with the exception of chief carpenter, gas men, and one or two others, rarely hold longer than two or three seasons; but the men in the files, often not so, go into their places young men and stay in them until they are grey. They always carry on some separate business in the daytime, and they have no rehearsals to worry out their lives. It was this aspect of the subject that first struck the writer's fancy. Here is a host of men living in an art atmosphere, yet really not breaking it; administering to art, but in no way a part of it; their very existence unimpeded, not only by the careless sightseer in the front of the house, but as far as any personal sign goes, by their companions of the stage below. The files are almost as rigorously sealed to people in the theatre as those out of it, but they are by a strange contrivance occasionally opened to a singular public. It sometimes happens that the men in the files find it more convenient to live in the theatre than elsewhere. If a member of the guild has a leaning that way, he straightway accomplishes his design without necessarily consulting the manager. If the proprietor of the place should clamor up the break-neck stairs in the course of years and see a lot of wild-looking chamois-like children, he is not surprised. And yet something can be stranger than the sight of the roasting of children in the dingy under-the-roof region of the theatre. Quasi little midges such children are, starting away from the stranger in a frightened manner, and then halting to look curiously at him from under overgrown neglected locks. They have a bleached-out look, the appearance that overcomes plants and flowers, we are told, when deprived of

the blessed sunlight. They are cautious, noiseless little animals, being trained from the first to moderate their vigorous transports, and their infantile gayeries generally, in the interests of art. A family such as is here described has lived for years in the files of the Holiday Street Theatre, Baltimore, and there is scarcely a known instance, short of fire, that could make them change their quarters.

Most people hereabouts have been in the State House steeple, and know what a quaint arrangement of joists and scantling and curious turnings and dark corners it is. They farther, know how incongruous with the surroundings appears to be the idea of people living there. That old steeple offers the only comparison anywhere at hand to the appearance of the files, and to the fashion by which sometimes have of keeping therein their wives and children. The steeple is a kind of public place, however, and the conditions of resemblance between it and our subject are apparent rather than real.

MUSICAL AND DRAMATIC.

"Saratoga" at the Chestnut.

There is so much real comedy played at Saratoga and other fashionable watering places every summer that it is remarkable some acute dramatist has not before now conceived the idea of transferring some of the scenes of real life to the stage. That the material is abundant every summer pleasure-seeker well knows, and a reasonably skilful and vivacious writer who has sufficient knowledge of stage effect to put together an actable play could scarcely fail, by making use of but a small portion of the wealth that lies actually in his grasp, to produce a most interesting piece that would tickle the fancy of the public, as every vivid picture of contemporary real life must. The comedy of Saratoga remains yet to be written, however, for Mr. Bronson O. Howard has thrown away a capital opportunity, and instead of studying Saratoga life with the eye of an artist, and reproducing it in his play, he has been content to copy his characters from the dime novels rather than from nature, to place them in situations that require a stretch of the imagination to consider even probable, and to make them utter language that is more inane than even the inanities of common life. Such a piece as this may have a transient success, but it can never obtain even so much of a hold upon the regards of the public as the milk-and-water comedies of Robertson, which, although lacking in backbone, are generally good so far as they go. Thus much, of course, is fully deserved by the author of Saratoga, for the piece gives abundant evidence that he is capable of far better things, and we by no means intend to insinuate that it is unentertaining. On the contrary, the performance last evening at the Chestnut was heartily enjoyed by the large audience in attendance, and if laughter and applause entitle us to judge of the success of a new play, Saratoga may be considered a decided success. It is based upon the farcical idea—a good idea, too, for stage purposes—of an impressive young gentleman being in love with four young ladies at once; and the amusement of the audience is derived from the complications that ensue from this condition of affairs, the hero being made the victim of his irate lady-loves, supported by bellicose husbands, fathers, brothers, and lovers, until the close of the fifth act straightens out the entanglements and ends all happily in true comedy fashion. Some of the scenes are exceedingly amusing, and leaving out of the question the total lack of art in the construction of the piece, its principal defect is the wearisome quantity of verbiage that has no direct connection with the progress of the play. Such a piece as Saratoga, of course, depends largely upon the actors, and the success of the performance last evening was due in a great measure to the creditable manner in which the different parts were sustained. There were no very remarkable exhibitions of histrionic genius, probably for the reason that the opportunities were limited, but special credit must be given to Mr. James Lewis for his amusing and artistic sketch of "Bob Sackett," the man of many loves, and to Mr. Phillips for an admirable impersonation of "Papa Vanderpool," the representative papa of the period. Mr. Charles Allerton gave a laughable caricature of the English tourist, "Sir Mortimer Montague," and Miss May Plak and Miss Kate Newton, who appeared in their original parts of "Lucy Carter," the bride of the period, and "Virginia Vanderpool," the remaining parts were creditably filled, Miss Lily Vinick Davenport personating "Edie Remington," and Miss Glover "Olivia Ashton," the widow of the period, with excellent effect. The dresses of the ladies were remarkably elegant, our Philadelphia actresses, however, rather carrying off the palm for good taste.

Mrs. D. P. Bowers as "Lady Audley."

The "Lady Audley" of Mrs. Bowers deserves a very much larger audience than was in attendance at the Walnut last evening to witness it. It is not only one of the best parts in the repertoire of one of our best actresses, but it is a singularly artistic analysis of a mind diseased, that, making all due allowances for the gulf that separates Miss Braddon and John Brougham from Shakespeare, is not unworthy to rank with the personations of "Hamlet" of our best actors. Not only is the treacherous, cruel nature of "Lady Audley" represented by many fine touches of art, but the taint of madness that is throughout the progress of the performance impressed upon the attention of the audience rather by the shifting facial expression and the slight but impressive gestures of the actress than by the words she utters. Mr. Brougham in constructing a drama from Miss Braddon's novel, has succeeded better than playwrights who attempt this kind of work usually do, and he has contrived to produce a piece that has considerable interest in its plot, and that presents some effective dramatic situations. The character of "Lady Audley" is particularly well worked out, and it is sufficiently picturesque and striking, especially in the hands of such an artist as Mrs. Bowers, to engage the close attention even of those who are unable to appreciate its merits as a subtle psychological study. It has in it all the elements of popularity, and at the same time it is a work of high art that is satisfying to the most critical. Mrs. Bowers appears intuitively to understand all the subtle elements of "Lady Audley's" character; she fits into it as she does into no one of her other favorite parts, and as one of the really great performances of the age, entitled to rank with Jefferson's "Rip Van Winkle," Mr. Davenport's "Sir Giles Overreach," and other fine pieces of acting with which the public are familiar, it is especially worthy of the attention of intelligent playgoers.

Mr. John Brougham as "Shylock."

Burlesque is a legitimate branch of art, but it has unfortunately been done to death of late, and the vulgar capers of the British blondes have degenerated many persons who would otherwise enjoy a clever performance in this line now and then. The performance of the blondes were outside of the pale of true burlesque, and those who wish to understand what the genuine article is should see Mr. John Brougham personate "Shylock" in his Much Ado About a Merchant of Venice. This piece is equal to the best of Mr. Brougham's burlesques, and although a cruel travesty on Shakespeare, the most devoted admirer of the "divine Williams," as the Frenchmen call him, will pardon the author for his irreverence for the sake of the genuine wit and humor with which it overflows. Mr. Brougham's "Shylock" is as vigorous in earnest, and there is a real tragic power about portions of it that only serves to enhance the ludicrousness of the situations in which the unhappy Jew is placed and the comical language in which he bewails his woes. Mr. Brougham played this part with great success at the Walnut a few seasons ago, and that it is entirely to the taste of the public is proved by the laughter and applause bestowed upon it last night at the Arch.

At the Academy of Music a representation of the gorgeous spectacle of The Black Crook will be given this evening. At the Chestnut the new play of Saratoga will be repeated this evening. At the Walnut Mrs. D. P. Bowers will personate "Lady Audley" this evening. At the Arch Mr. John Brougham will appear this evening as "Shylock" in the burlesque of Much Ado About a Merchant of Venice. The performance will conclude with the farce of The Happiest Day of My Life. At the Museum, Ninth and Arch streets, the drama of Uncle Tom's Cabin will be represented this evening. A matinee will follow. At the American Miss Kate Fisher will appear this evening in the drama of The French Spy on Horseback. At the Town Hall, Germantown, a grand concert will be given this evening, in aid of the Market Square Church. A GRAND ORGAN CONCERT will be given at the Arch Street Methodist Church, southeast corner of Broad and Arch streets, on Thursday evening. At CONCERT HALL, on Friday evening, Mr. George A. Conly will give a grand concert, when a fine programme will be presented. A GRAND BAZAAR in aid of the sick poor of St. Mary's Hospital is now open at Concert Hall.

CITY NOTICES.

To the Public. The manufacture and the most practical work of the Sanborn Steam Fire proof safe having been fully established, it is now offered to the business public, and offered with assurance, supported by indisputable facts, that it is the BEST SAFE IN THE WORLD, for it has been proved, again and again, to far outlast in a fire those that have heretofore been regarded as the very best. It is most thoroughly made, and of the best material, is furnished with Sargent's celebrated Magnetic Combination Lock, than which there is none better, and in all burglar-proof qualities it is unsurpassed, while for beauty of style and finish, freedom from dampness and all inconveniences in use, as in its power to resist fire, it is without a rival. It is therefore assuming nothing but simple justice to the facts to offer the Steam Safe as the most thoroughly scientific, most complete, and perfect safe that can be obtained. In support of which claims we call attention to a few of the testimonials it has won:— "These safes are rapidly superseding every other kind, and in their improved form are superior to every other."—Boston Daily Evening Traveller. "The testimonials as to its excellence are numerous and unqualified. In these days of large fires, those who have valuable papers or money on hand cannot be too careful in seeing that their safes are indeed safe."—Boston Daily Journal. "An absolutely FIRE-PROOF Safe is at last before the public."—Philadelphia Press. "The many congratulations that have recently spread abroad and have would have been deprived of half their severity had books and valuable papers been stored in Steam Fire-Proof Safes. Prudent citizens will avail themselves of the present opportunity to purchase a thoroughly secure repository for their documents, bonds, etc."—Boston Post. "The trial of Steam Fire-Proof Safes, at the Interstate Fair, gave the greatest possible satisfaction, and further demonstrated their superiority over all others. They are being fully appreciated now by our mercantile community, and we take great pleasure in calling attention to them."—Philadelphia Inquirer. "A Fire-Proof Safe that is really so, in nature as well as in name, is now such a desideratum that Mr. Sanborn's invention cannot fail to attract the attention and investigation of business men throughout the country."—Boston Commonwealth Patriot. "Steam Fire-Proof Safes are the true principle for Fire-Proof Safes. Nothing else can be relied upon in a severe fire, such as is liable to sweep over any city."—Providence Press. "STEAM FIRE-PROOF SAFES—A Great Success.—The trial demonstrated the important fact that only those safes to which Sanborn's Patent Steam Improvement was attached proved trustworthy—preserving their contents in perfect condition—while the contents of the other safes were entirely destroyed. The great value of the Sanborn Improvement was fully demonstrated at this trial. As might be expected, a gold medal was awarded to the Sanborn Improvement."—Phila. Democrat (German).

AMERICAN STEAM SAFE CO.,

No. 22 SOUTH FOURTH STREET.

VEGETINE—Hundreds in this vicinity will bear testimony (and do so voluntarily) that it is the best medical compound yet placed before the public for purifying and purifying the blood, eradicating all humors, impurities, or poisonous secretions from the system, invigorating and strengthening the system debilitated by disease; in fact it is, as many have called it, "THE GREAT HEALTH RESTORER." Sold by all druggists.

MR. WILLIAM W. CASBIDY, the Jeweller at No. 8 South Second street, has one of the largest and most attractive stocks of all kinds of Jewelry and Silverware in the city. He has also on hand a fine assortment of the American Western Watches. Those who purchase at this store at the present time are certain to get the worth of their money.

COGNAC LIVER OIL AND LIME.—That pleasant and active agent in the cure of all consumptive symptoms, "Wilder's Compound of Pure Cod Liver Oil and Lime," is being universally adopted in medical practice. Sold by the proprietor, A. B. WILSON, Chemist, No. 166 Court Street, Boston.

OKAFORD, Continental Hotel, has opened an elegant "Parlor of Ladies' Children," and infants' trimmed and untrimmed Hats, Flowers, Feathers, Ornaments, Etc. Also, Boys' Cloth and Straw Hats.

A. S. HAMILTON'S STANDARD SEWING MACHINE OFFICE, No. 700 CHESTNUT STREET.

Howe's, Grover & Baker's, Folson's, and other first-class machines sold \$10 per month and rent of Whitcomb's ASTHMA REMEDY—Sure cure.

OKAFORD, Continental Hotel, has received Spring Styles Gents' and Boys' Hats, Caps, and Furnishing Goods. Shirts made to order.

BURNETT'S FLORENCE—An exquisite perfume.

VEGETINE is sold by all druggists.

DIED.

AMSTERDAM.—On Monday, May 1, PETER AMSTERDAM, Jr., in his 61st year. The relatives and friends are invited to attend the funeral, from the residence of his parents, No. 313 N. Eleventh street, on Thursday, 4th instant, at 3 P. M. Interment at Monument Cemetery.

CHANCE.—On Sunday, April 30th, MARY, infant daughter of Edward P. and Marion M. Chase. LAYTON.—On the 28th inst., DANIEL R. LAYTON, in the 32d year of his age. The relatives and friends, also, the survivors of the War of 1812, are respectfully invited to attend the funeral, from the residence of his daughter, Mrs.

J. F. & E. B. ORNE

No. 904 CHESTNUT STREET.

FRESH CHINA MATTINGS.

WHITE RED CHECK, AND FANCY STYLES.

50 PIECES FRENCH AXMINSTER.

\$3.25 PER YARD.

Sarah Melish, No. 1435 S. Fourth street, on Tuesday afternoon, at 3 o'clock. To proceed to Sixth Street Union for interment. LEBRON.—On Monday, May 1st, Mrs. MARIA LEBRON, in the 83d year of her age. Funeral services will be held at her late residence, No. 67 South Tenth street, on Wednesday, 3d inst., at 10 o'clock A. M. The remains will be taken to New Jersey for interment. Faw.—At Gloucester city, on the 30th ultimo, MARY W. FAW, in her 25th year, twin daughter of Emeline and the late John W. Faw. The relatives and friends are respectfully invited to attend the funeral, from the residence of her mother, Mrs. Anna Norton, Gloucester city, N. J., on Wednesday afternoon, the 3d instant, at 2 o'clock. To proceed to Cedar Grove Cemetery. YOUNG.—On the 28th instant, ANNA YOUNG, in the 62d year of her age. The relatives and male friends of the family are respectfully invited to attend the funeral, from his late residence, No. 1704 Summer street, on Tuesday, the 3d instant, at 2 o'clock.

SPECIAL NOTICES.

THE GIRARD LIFE INSURANCE, ANNUITY, AND TRUST COMPANY OF PHILADELPHIA. At an election held on the 1st inst., the following gentlemen were elected managers for the ensuing year:— Thomas Ridgway, John A. Brown, Thomas P. James, H. S. Barron, George Tabor, Thomas H. Powers, Seth L. Comly, Edward H. Trotter, Isaac Starr, Charles Wheeler, Henry G. Freeman, Addison May, William P. Jenks, Edward C. Knight.

At a meeting of the managers held on the 29th inst., Thomas Ridgway, Esq., was unanimously elected President and Seth L. Comly, Esq., Vice-President. W. H. STOVER, Treasurer. 523

MAY 2, 1871. NATIONAL BANK OF THE NORTHERN LIBERTIES. PHILADELPHIA, May 2, 1871. The new Banking House corner of Vine and Third streets will be opened for business on MONDAY, May 8, 5 26

CURTIN OIL COMPANY, OFFICE, No. 215 1/2 WALNUT STREET, Room 17. The annual meeting of stockholders of this Company, and election for Directors for the ensuing year, will be held at this office, on THURSDAY, May 11, 1871, at 12 o'clock, noon. 519

KARHADS COAL AND LUMBER COMPANY, PHILADELPHIA, May 2, 1871. The annual meeting of the stockholders of the KARHADS COAL AND LUMBER CO. will be held at the office of the company, No. 10 WALNUT STREET, on TUESDAY, May 3, at 12 o'clock, to elect a Board of Directors for the ensuing year, and for other purposes. 423

FUEL SAVINGS SOCIETY OF THE CITY AND LIBERTIES OF PHILADELPHIA.—The Fifth Annual Meeting of the Society will be held at No. 109 N. TENTH STREET (SECOND STORY), on the 23d inst., at 8 1/2 o'clock P. M. Election for Officers and Managers. B. W. BESSON, Secretary. 513

THE ANNUAL MEETING OF THE NEWS-BOYS' HOME ASSOCIATION will be held at the Home, No. 915 LOUIS ST. on TUESDAY, May 2, at 4 1/2 o'clock P. M. An election will be held for officers and managers to serve for one year. 512

GENTLEMEN'S BOOTS AND SHOES, A ready fit may be obtained at all times. BARTLETT, No. 53 SOUTH SIXTH STREET, above Chestnut. 520

DIVIDENDS, ETC.

GIRARD NATIONAL BANK. PHILADELPHIA, May 2, 1871. The Directors have declared a Dividend of SIX PER CENT, payable on demand, free of taxes. W. L. SCHAFFER, Cashier. 523

UNION NATIONAL BANK. PHILADELPHIA, May 2, 1871. The Directors of this Bank have declared a Dividend of FIVE PER CENT, payable on demand. P. A. KELLER, Cashier. 523

MECHANIC NATIONAL BANK. PHILADELPHIA, May 2, 1871. The Board of Directors have this day declared a dividend of SIX PER CENT, payable on demand free of taxes. J. WIEGAND, Cashier. 523

FARMERS' AND MECHANICS' NATIONAL BANK. PHILADELPHIA, May 2, 1871. The Board of Directors have this day declared a dividend of FIVE PER CENT, payable on demand, clear of tax. W. RUSHTON, Jr., Cashier. 523

NATIONAL BANK OF COMMERCE. PHILADELPHIA, May 2, 1871. The Board of Directors have this day declared a dividend of FIVE PER CENT, payable on demand, clear of tax. JOHN A. LEWIS, Cashier. 523

COMMONWEALTH NATIONAL BANK. PHILADELPHIA, May 2, 1871. The Directors have this day declared a dividend of FIVE PER CENT, payable on demand, clear of tax. H. C. YOUNG, Cashier. 523

THE MANUFACTURERS' NATIONAL BANK. PHILADELPHIA, May 2, 1871. The Board of Directors have this day declared a dividend of FIVE PER CENT, payable on demand. M. W. WOODWARD, Cashier. 523

CORN EXCHANGE NATIONAL BANK. PHILADELPHIA, May 2, 1871. The Board of Directors have this day declared a dividend of SIX PER CENT, for the last six months, payable on demand, clear of taxes. H. F. SCHREYER, Cashier. 523

THE COMMERCIAL NATIONAL BANK OF PENNSYLVANIA. PHILADELPHIA, May 2, 1871. The Directors have declared a dividend of FIVE PER CENT, payable free of tax on demand. S. C. PALMER, Cashier. 523

FOURTH NATIONAL BANK OF PHILADELPHIA. PHILADELPHIA, May 2, 1871. At a meeting of the Board of Directors of this Bank held this day, it was unanimously resolved to pass the dividend, and that the net earnings of the last six months (equal to 6 1/2 per cent.) be added to the surplus account. E. F. MOODY, Cashier. 523

NATIONAL BANK OF THE NORTHERN LIBERTIES. PHILADELPHIA, May 2, 1871. The Directors have declared a dividend of TEN PER CENT, clear of tax, payable on MONDAY, 5th inst., at 60 West Broad Street, corner of VINE and THIRD STREETS. W. GUMMERE, Cashier. 523

ART GALLERY.

Established in 1765. McCANN'S Art Galleries and Warerooms, No. 910 CHESTNUT STREET.

Oil Paintings, Mirrors, Tables, Frames, Coracles, Etc. All Chromes reduced 30 per cent. on former prices. 413

DRY GOODS. 1871.

"THORNLEY'S" Special Opening of Suitings.

BUFF LINENS, CHOCOLATE LINENS, FLAX-COLORED LINENS, GREY AND BLACK LINENS, PONGEES AND JAPANESE GOODS, MOHAIRS, ALPACAS, ETC. ETC. The above goods range from 30 cents per yard up, and are beautiful.

BLACK SILKS, STRIPED AND CHECKED SILKS, FASHIONABLE SHAWLS, SUN SHADES, PARASOLS, KID GLOVES, ETC. JOSEPH H. THORNLEY, NORTHEAST CORNER OF EIGHTH AND SPRING GARDEN STS. 82 Chestnut PHILADELPHIA.

727 CHESTNUT STREET. 727 ALEXANDER RICKY, Importer, Jobber, and Retailer of Dry Goods, DEPOT FOR THE SALE OF CHOICE FABRICS IN DRY GOODS, AT POPULAR PRICES, STOCK DAILY REFRESHED With the CHEAPEST and CHOICEST OFFERINGS of this and other markets.

ALEXANDER RICKY, 81 Chestnut No. 727 CHESTNUT STREET. DIAMOND-MESH HERNANIES. We have received an invoice of these Desirable Goods, for which there was so great a demand last season.

PERKINS & CO., No. 9 South NINTH Street, PHILADELPHIA. N. B.—Every variety of HERNANI in stock.

THE NEW YORK Dyeing and Printing ESTABLISHMENT, STATEN ISLAND, 40 N. EIGHTH Street, PHILADELPHIA. No. 98 DUANE Street, New York.

DYE AND FINISH IN THE BEST MANNER. Silks, Satins, Velvets, Crapes, Ribbons, Tissues, Hareges, Merinos, Cloths, Alpaca, Rops, Paramatta, Mohair Delaines, Fringes, Trimmings, Hosiery, Kid Gloves, etc. Also, cleanse Lace Curtains and Linen Shades in a superior manner. Goods called for and delivered in any part of the city. 415

ELY, HUNSBERGER & ELY. No. 1126 CHESTNUT STREET, Have now open a MAGNIFICENT ASSORTMENT OF FIGURED AND STRIPE Silk Grenadines, Stripe Silks, all qualities. 411

SILKS, SHAWLS AND DRESS GOODS. GEORGE FRYER, No. 916 CHESTNUT STREET, Invites attention to his stock of SILKS OF ALL KINDS, INDIA AND OTHER SHAWLS. Novelties in Dress and Fancy Goods, INDIA, PONGEE, and CANTON CRAPPE IN SHAWLS AND DRESS GOODS. (413)

GROCERIES, ETC. ENGLISH AND SCOTCH ALES AND BROWN STOUT. Just received, a fresh invoice of Guinness' Extra Dublin Stout, Tennant's English Ale and Brown Stout, Robert Younger's Sparkling Edinburgh Ale, Bass & Co's East India Pale Ale, Allsopp's Pale Ale, in stone and glass, all in fine order, our own importation. A full line of choice and desirable FAMILY GROCERIES.

WILLIAM KELLEY, N. W. Corner TWELFTH Street and GIRARD Avenue, PHILADELPHIA. ESTABLISHED 1809. Cousty's East End Grocery. EXTRA QUALITY SPANISH QUERN OLIVES, by the barrel, keg, or gallon. LONDON BROWN STOUT AND SCOTCH ALE by the case or dozen. Goods delivered free of charge to Germantown, Chestnut Hill, West Philadelphia, and Camden. Orders solicited.

COUSTY'S East End Grocery, No. 118 South SECOND St., 3rd Street Below Chestnut, West Side. OLD GOVERNMENT JAVA COFFEE, 100 MATS STRICTLY PRIME. Finest quality imported. For sale by JAMES R. WEBB, S. E. CORNER OF 420 Chestnut WALNUT and EIGHTH STS.